

BRIAN FERNEYHOUGH

SECOND STRING QUARTET



EDITION PETERS





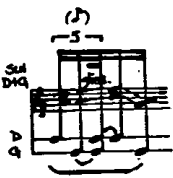
LONDON FRANKFURT NEW YORK

Performance Notes

Tempo

Tempi are to be understood as ideal values and may thus in practice be treated flexibly. It is important that a basic tempo be chosen which allows all detail working to be fully audible. Tempi relationships, on the other hand, are absolute. A modification of one or other tempo implies a corresponding change of all others.

Notation

- ♯ - one quarter-tone higher d - one quarter-tone lower
- ## - three-quarters higher db - three-quarters lower
- V.M. - Vibrato Molto (rapid, not necessarily much wider than normal)
- N.V. - Non Vibrato (assoluto!)
-  - increase degree of vibrato (both speed and width)
- transit. → - gradual transition between one state and another
- $\frac{1}{2}$ col leg. batt. (tratt.) - turn bow so that string is set in motion partly by hairs, partly by wood of bow
- col leg. tratt. - a very small proportion of hair should be retained by all "col legno trattato" actions, especially in upper register
- gett.  - "Gettato": bounce bow on string (single bow action) whilst executing a glissando in left hand
- molto sul tast. - bow or pluck as near the fingers of the left hand as seems practical
- sul pont. estr. - bow as near to the bridge as practical (occasional distortion allowable) without, however, touching it
- tr  - unless otherwise indicated all trills to be executed as rapidly and regularly as possible (approaching a constant "legato" effect)
-  - Where a dynamic indication appears in a box, the passage so designated should be performed with the technique appropriate to that dynamic (violence of movement, speed of bow change etc.) whilst producing an actual volume corresponding to the "normal" dynamic markings in the usual place in the text.
-  - execute a continuous "glissando" between the pitches given in left hand whilst alternating in right hand between the strings as specified on the separate lines appended below the staff. The string(s) involved in each case are indicated by the appropriate letter.

Duration: approx. 11 minutes

String Quartet No. 2

Brian Ferneyhough

Musical score for String Quartet No. 2, featuring Violin I (Solo), Violin I, Violin II, and Viola. The score includes complex rhythmic patterns, dynamic markings (e.g., *sfz*, *mf*, *ppp*, *fff*), and performance instructions such as *furioso*, *sub.*, *al. ball.*, *gliss.*, *trém.*, *marc. in.*, *rall.*, *accél.*, *molto espressivo: legato pass.*, *più pesante poss.*, *più leggero*, *quasi sul tasto*, *quasi balzato*, *molto sul tasto*, and *ancora furioso*. The score is marked with measure numbers (e.g., ca. 70, ca. 56, ca. 82) and contains various musical notations including slurs, accents, and dynamic hairpins.

rall. sempre

♩.82 sub.

26

Vln I

Vln II

Vla

musical score with various dynamics (ppp, pp, p, mf, f, sfz, marc., cresc., decresc., non cresc.) and performance instructions (sul tasto, vibr. ord., poco sul tasto, ben artic., quasi balz., sul pont. estr.).

♩.56 flessibile

39

Vln I

Vln II

Vla

musical score with various dynamics (p, pp, f, sfz, marc., cresc., non cresc., molto, sfz, mf, ppp) and performance instructions (1/2 col leg. bratt., modo ord., trem. rapido, sul pont., vibr. ord., N.V., embroso, gliss., sempre, non cresc., sfz, mf, ppp).

rall.

♩.82 sub.

42

Vln I

Vln II

Vla

Celb

musical score with various dynamics (mf, ppp, mp, fff, p, f, sfz, marc., cresc., decresc., non cresc., molto, vibr., quasi flaut., n.v., gliss., sub., marc., ppp, quasi niente, p, fff) and performance instructions (un poco (cresc. in rilievo, ma giusto), modo ord., gliss., ben., più sul tasto, marc., ppp (quasi niente), quasi flaut., vibr., marc., vibr., gliss., marc.).

(a) increase volume of accents whilst decreasing that of following note.

34 ombroso

Vln I *giusto (sul O+A)* *gliss.* *pp* *pppp* *sfz-p* *mf* *pppfff* *sub* *pp* *pp*

Vln II *giusto N.V.* *gliss.* *pp* *pppp* *sfz-p* *mf* *pppfff* *sub* *pp* *mp* *pp*

Vla *giusto N.V.* *gliss.* *pp* *pppp* *sfz-p* *mf* *pppfff* *sub* *pp* *mp* *pp*

Cello *giusto N.V.* *gliss.* *pp* *pppp* *sfz-p* *mf* *pppfff* *sub* *pp* *pp*

pp *p marc.* *pppp* *pppp* *sfz-p* *mf* *ppp* *fff* *sub* *pp* *pp*

38 *rall. sempre* *ancora furioso*

Vln I *spicc.* *gliss.* *pp* *pp* *mp* *p* *pp* *ppp* *fff* *f* *sfz*

Vln II *gliss.* *pp* *ppp* *p* *pp* *pp* *ppp* *fff* *f* *sfz-pp*

Vla *erm. nat.* *pp* *ppp* *p* *pp* *pp* *ppp* *fff* *f* *sfz-pp*

Cello *sf* *pp* *ppp* *mp* *pp* *pp* *ppp* *molto!* *ff* *fff*

pp *ppp* *pp* *pp* *pp* *molto!* *ff* *fff*

52 *♩.63 irato e tumultuoso subito*

Vln I *al ball.* *fff* *ff* *molto legato*

Vln II *ombroso* *gliss.* *non cresc.* *fff* *sub.* *pp* *fff* *molto legato*

Vla *ombroso* *gliss.* *non cresc.* *fff* *sub.* *pp* *fff* *molto legato*

Cello *al ball.* *fff* *ff* *molto legato*

fff *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff*

58

Vln I

Vln II

Vla

Cello

fff ff ffff f

dim.

mf sfz-ff

mf sfz-f (fff)

f poco poco ffff f

sfz-f fff

61

Vln I

Vln II

Vla

Cello

mf f mf fff f ff-mp sfz-f

mf sfz-f ff mf f tenuto tan.

fff mf ff sfz-ff f ff

mf ff f cresc. sempre ff fff sfz-mf

64

Vln I

Vln II

Vla

Cello

(f sempre) ff sfz-fff sfz

sfz-mf fff sfz-f poco f sfz-mf (mf)

(dim.) mf ff sfz-f f

fff sfz-ff dim. mf

A Tempo

poco tenuto

Vln I

Vln II

Vla

Cello

pp p pp sfz sfz f ff mf mp ff pp

sffz sfz f pp sfz f mf mp ff pp

(pp) sfzmf p mp pp sfzpp fff ppp p (mf)

pp sffff mf p f pp sfzpp fff ppp

poco più lento

furioso

Vln I

Vln II

Vla

Cello

fff mp sim. p f pp f pp p cresc. arco

fff marc. in mp ff pp mf sfz pp pp f pp p mp molto

deliberato sf in ppp (sf) (sf) poco mf pp

deliberato (sf) (sf) tenuto

mf p p pp sub. sf in ppp p pp mf pp

mp p sf in p mp esit. sf in p pp

Vln I

Vln II

Vla

Cello

mp ppp pp pp p ppp sf in ppp

fff sfz mf pp ppp ppp ppp ppp ppp

sf in ppp ppp ppp ppp ppp ppp ppp

sf in ppp ppp ppp ppp ppp ppp ppp

(sf) (sf) mf (sf) sim. sim. sim. p mf pppp

96

(ord.) *quasi flaut.* (i) *ord.* *sub. marc.* (F.) *non sul pont.* *cal lag. brist.* (U) *modo ord.* (U) *sub. marc.* *poco piu lento*

Vln I *pp* *sf in p* *ppp* *p* *sub. marc.* *mp* *ff* *mp* *Sf in* *mp-p* *poco* *f* *ben molto ppp*

Vln II *(p)* *sub. marc.* *mp* *ff* *mp (U)* *p* *mp* *ppp*

Vla *quasi flaut.* *Sf in* *mp* *pizz.* *ben marc.* *ff* *arco* *moderato* *spiccato* *poco* *mp* *pp*

Cello *pochiss.* *cal lag. brist. spicc.* *p* *sub. marc.* *mp* *pizz.* *ben marc.* *ff* *arco* *moderato* *spiccato* *poco* *mp* *pp*

p *pp* *pppp* *fff* *f* *fff* *mf* *pp*

100

strepitoso *poco rall.* *poco piu lento*

Vln I *con forza* *pizz.* *fff* *f* *mf* *f* *fff* *arco* *fuoco* *fff* *f* *mf* *fff* *(f)*

Vln II *con forza* *pizz.* *fff* *f* *mf* *f* *fff* *arco* *fuoco* *fff* *f* *mf* *fff* *(f)*

Vla *con forza* *pizz.* *fff* *f* *mf* *f* *fff* *arco* *fuoco* *fff* *f* *mf* *fff* *(f)*

Cello *con forza* *pizz.* *fff* *f* *mf* *f* *fff* *arco* *fuoco* *fff* *f* *mf* *fff* *(f)*

fff *f* *pppp* *molto* *ff* *p* *Sfz* *mp* *pp* *(f)*

104

ancora meno mosso (p. ca. 36)

Vln I *mp* *ff* *ppp* *sfz* *Sf in* *pp* *mfz-pp* *pppp* *pp* *pp* *pp*

Vln II *mp* *ff* *ppp* *Sfz* *Sf in* *pp* *mfz-pp* *pppp* *pp* *pp* *pp*

Vla *molto secco* *pp* *Sfz* *f* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Cello *molto secco* *pp* *Sfz* *f* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

pppp *mp* *mf* *pp-p*

♩.30 *deliberatissimo*
ca.

subito ^(a) *vacillando*
♩.63

Vln I
pesante
sfz sfz sfz-mp p mf sfz p
marc. in mp pp mp p (mp)

Vln II
pesante
sfz sfz p sfz sfz sfzpp sfz sfz p
marc. in mp pp (pp) mp

Vla
pesante
sfz-p mp sfz sfzpp p pp
ppp p pp in mp (pp)

Cello
gliss. sempre (non cresc.)
sub. sub. fff pp sfz p sfz p poco mfz-pp in p ppp p mp

(*) with no real sense of transition.

107

Vln I
mp mfz p f mp mfz p
pizz sfz arco
pizz sfz arco

Vln II
mf
sfz-f mp poco pp

Vla
ppp
quasi ff mf

Cello
modo ord.
poco bruto mp f p sfz in f (mf) mp p

ppp molto legato (p) al ball. (p) alla pancia (p)

110

Vln I
pizz
fff
mf
mp mf

Vln II
sfz-p
f mf
molto fff pesante
mp f-p mp (mf)

Vla
ppp
ppp
col leg. batt.

Cello
ord.
mp mf
sfz in p fff mf
fff pesante
p mp mfz mp (mf)

This page of a musical score is divided into four systems, each containing staves for Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello. The notation is dense, featuring various note values, rests, and dynamic markings. Performance instructions are interspersed throughout the score.

System 1 (Measures 56-62):
- **Vln I:** Starts with a forte (*f*) dynamic, moving through mezzo-piano (*mp*), piano (*p*), fortissimo (*ff*), and sfz. Includes markings like *legato*, *pizz.*, and *arco*.
- **Vln II:** Features a *sempre gliss.* marking and dynamics ranging from *mf* to *ff*.
- **Vla:** Includes a *(due corde)* instruction and dynamics from *pp* to *ff*.
- **Cello:** Starts with *mp*, moves to *ff* and *mf*. Includes *pizz.* and *arco* markings.

System 2 (Measures 63-70):
- **Vln I:** Begins with a *risolto* marking and a *f* dynamic, moving to *mp*.
- **Vln II:** Features a *flautando* marking and dynamics from *pp* to *mp*.
- **Vla:** Includes *flautando* and dynamics from *f* to *pp*.
- **Cello:** Starts with *pp*, moves to *mf* and *sfz*. Includes *ben marc.* and *rit.* markings.

System 3 (Measures 71-78):
- **Vln I:** Starts with *non cresc.*, moves to *pp* and *sfz*.
- **Vln II:** Includes a *tenuo* marking and dynamics from *mf* to *pp*.
- **Vla:** Features *in rilievo* and dynamics from *f* to *pp*.
- **Cello:** Starts with *mp*, moves to *p* and *sfz*. Includes *incalzando* and *rit.* markings.

System 4 (Measures 79-86):
- **Vln I:** Starts with *pp*, moves to *ff* and *pp*.
- **Vln II:** Includes *in rilievo* and dynamics from *ff* to *pp*.
- **Vla:** Features *in rilievo* and dynamics from *mp* to *pp*.
- **Cello:** Starts with *mp*, moves to *p* and *sfz*. Includes *cresc.* and *rit.* markings.

Measure numbers 56, 63, and 12 are clearly visible. The page concludes with a double bar line and a final dynamic marking of *fff sfz p*.

120

Vln I *non troppo in rilievo* *pp* *f* *ppp* *pp* *quasi niente* *ppp*

Vln II *ff* *f* *mf* *sf* *mf* *pp* *pp* *pp* *mfz-p* *ppp*

Vla *ppp* *pp* *pppp* *ppp* *ppp* *ppp* *ppp* *mfz-p* *ppp* *mp*

Cello *p* *f* *mp* *poco* *pp* *pizz.* *pp* *pp* *pp* *sf-mf* *f* *mp* *p* *f*

piu agitato $\text{♩} = 70$

Vln I *mp* *pp* *p* *ppp* *ff* *ppp* *ppp* *sfz* *sfz* *mfz*

Vln II *mp* *pp* *p* *ppp* *ff* *ppp* *ppp* *sfz* *sfz* *mfz*

Vla *pp* *p* *ppp* *ff* *ppp* *ppp* *ppp* *sfz* *mf* *mp* *p* *pp* *mfz* *(ff)*

Cello *f* *mp* *mfz* *mp* *f* *pp* *mp* *mf* *p* *ppp* *fff* *mp* *mfz* *(ff)*

Poco rall.

122

Vln I *ff* *mf* *fff* *ff* *cresc.* *fff* *ppp* *pp*

Vln II *ff* *mf* *sf-p* *fff* *cresc. sempre* *fff* *ppp* *ppp*

Vla *ff* *mf* *sf-p* *fff* *cresc. sempre* *fff* *ppp* *ppp*

Cello *ff* *mf* *sf-p* *fff* *marc. in mp* *cresc. sempre* *fff* *ppp*

ord.

(8va)

Tempo giusto **non rall.** *sub. piu sereno* *♩.56*

Vln I: *modo ord.*, *loco ben marc.*, *poco del (p) sul pont.*, *molto (p) sul pont.*, *loco*, *pp*, *p*, *pp*, *pp*, *ff*, *(pp)*

Vln II: *8va*, *pppp*, *pp*, *ppp*, *mp*, *p*, *mf*, *p*, *pp*, *p*, *pp*, *cresc.*

Vla: *poco mf*, *pp*, *mp*, *p*, *pp*, *p*, *f*, *pp*, *pp*, *ff*

Cello: *pp*, *ppp*, *mp*, *pp*, *p*, *mp*, *pp*, *sf*, *mp*, *f*, *mf*, *sfz*, *mp*

piu lento *8va* *sub. piu sereno* *♩.44*

rall. sempre

Vln I: *pp*, *p*, *pp*, *pp*, *pp*, *mf*, *pp*, *pp*, *pp*, *mf*, *sfz*

Vln II: *mp*, *p*, *p cresc.*, *mf*, *pp*, *p*, *mf*, *pp*, *pp*, *pp*

Vla: *p*, *pochiss.*, *ppp*, *mp*, *pp*, *mf*, *pp*, *pp*, *pp*, *pp*, *sfz*

Cello: *mfz*, *sfz*, *ff*, *ppoco*, *p*, *sfz*, *mp*, *sf*, *pp*, *molto ff*

violente (con petulanza) *sub.* *selvatico* *♩.70*

rall. sempre (poco a poco calmandosi) *♩.56*

Vln I: *N.V. fff*, *bruito*, *ffff*, *bagliare subito!*, *pp*, *pp*, *pp*

Vln II: *ppp*, *N.V. fff*, *bruito*, *ffff*, *bagliare subito!*, *pp*, *pp*, *pp*, *pp*

Vla: *ppp*, *N.V. fff*, *bruito*, *ffff*, *bagliare subito!*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*

Cello: *sfz*, *ffff*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*

sub.
p. 44

144

Vln I

Vln II

Vla

Cello

146

rall. $\text{♩} = 30$

molto lento

non rall.

2^{da}

Vln I

Vln II

Vla

Cello

♩ = 56 irato e tumultuoso

149

Vln I

Vln II

Vla

Cello

16

(*) Think through last note into next bar. (As if an upbeat).

60

Vln I

Vln II

Vla

Cello

mp f p fff sfz mp f sfz

subito glaciale

acc.

70

(***) Begin as though continuing previous material "legato".

70 frenetico

Vln I

Vln II

Vla

Cello

mf ff f mf p p

pizz. arco

86

86 poco

Vln I

Vln II

Vla

Cello

ppp pp p

poco soffocarsi

spettrale

rall sempre

100

(rall. sempre) ♩ = 30

Vln I
Vln II
Vla
Cello

(rall. sempre) ♩ = 30

Vln I
Vln II
Vla
Cello

N.B. From bar 156 onward begin all lower-string, double-stop glissandi *sul tasto*; thereafter make a continuous transition to "old leg. Brett." whilst remaining "sul tasto" so that "pure" wood (no hairs!) is reached at the moment this type of material ceases.

All glissandi in harmonics to be played towards the tip of the bow, moving ad libitum between normal bow position and various degrees of "sul pont." Finish so that "sul pont. estremo" is reached exactly synchronous with end of last bar.

Steinestadt/Wyhlen
1979/80